



# YOU'LL DO BAD THINGS™

BOSS  
TURTULICI  
OTSMANE-ELHAOU



# YOU'LL DO BAD THINGS

**STORY** TYLER BOSS

**ART** ADRIANO TURTULICI

**COLOR ASSISTS** ANDREA SANNA

**LETTERING** HASSAN OTSMANE-ELHAOU

**EDITING** COURTNEY MENARD

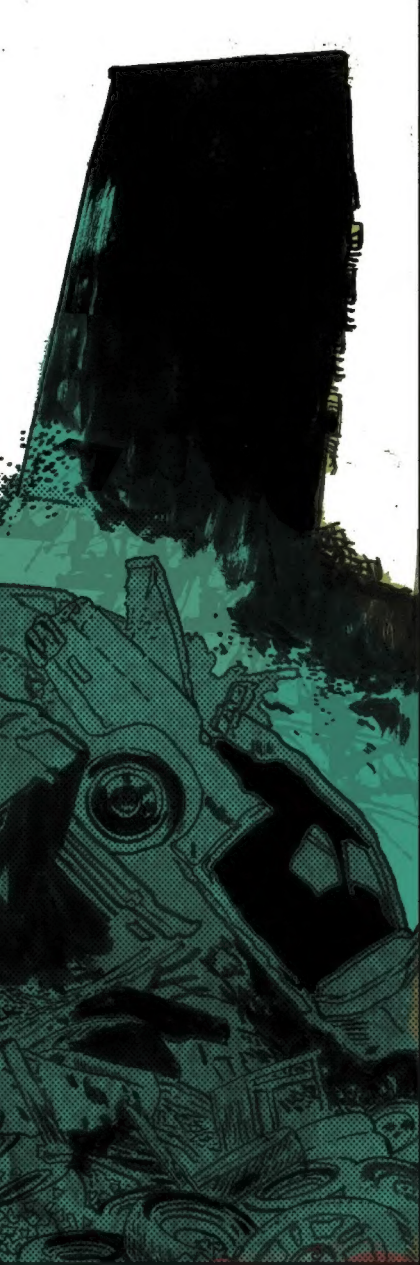
**DESIGN** DYLAN TODD



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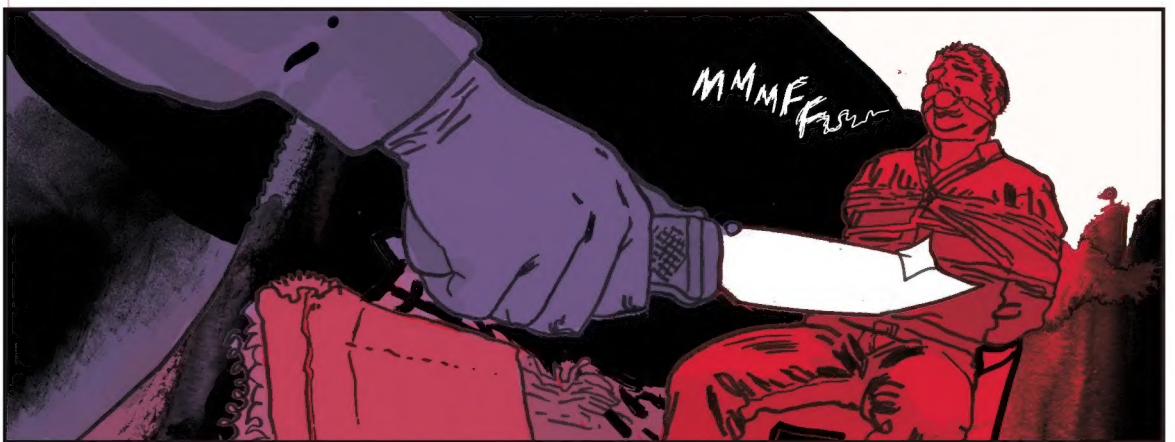
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**SIX**







What's it doing?  
Did you not write this part?

MF.  
What?



You didn't write "and then the weird freak-fucker thing vanishes"?

Nope, sure didn't.



Well, where the fuck did it go then?

I have no idea...



Click



FREEZE!

Shit.



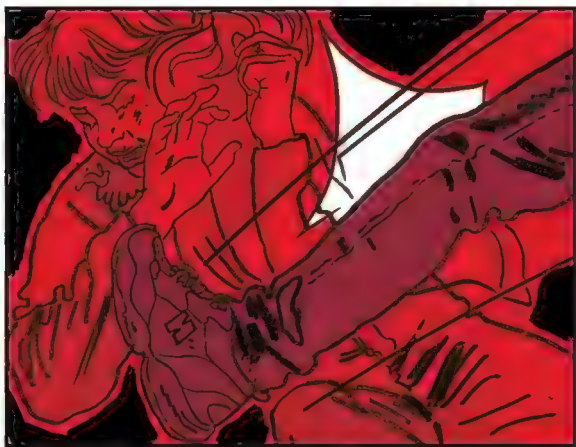
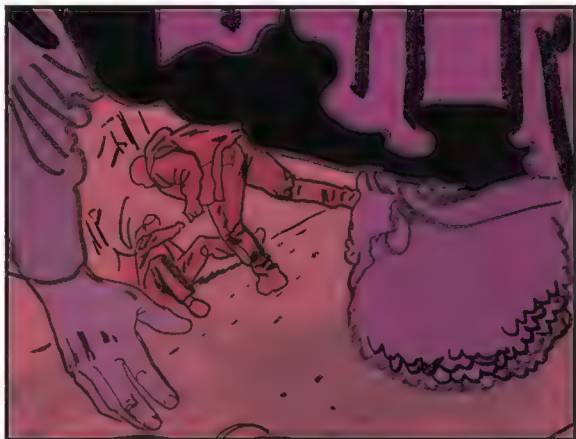
NEITHER OF YOU MOVE. EVERYTHING IS GOING TO BE OKAY, MR. THOMPSON.

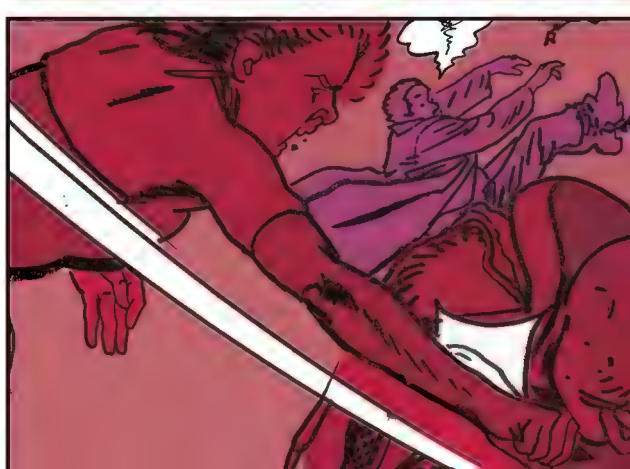
PLEASE, OFFICERS, WAIT--

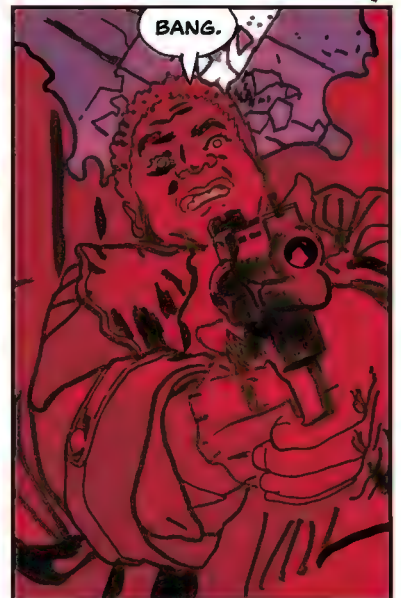
I'D EXERCISE THE FIFTH IF I WERE YOU, HOLMS.

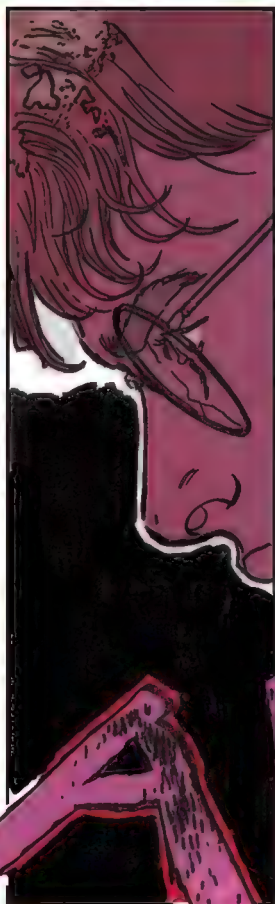


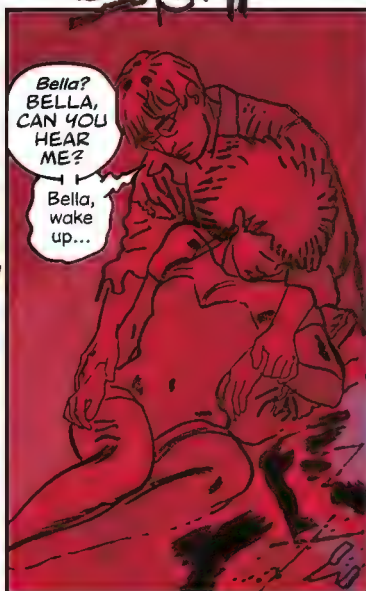
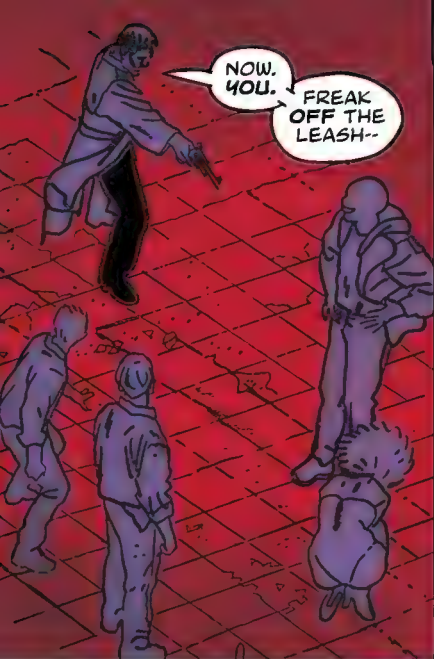


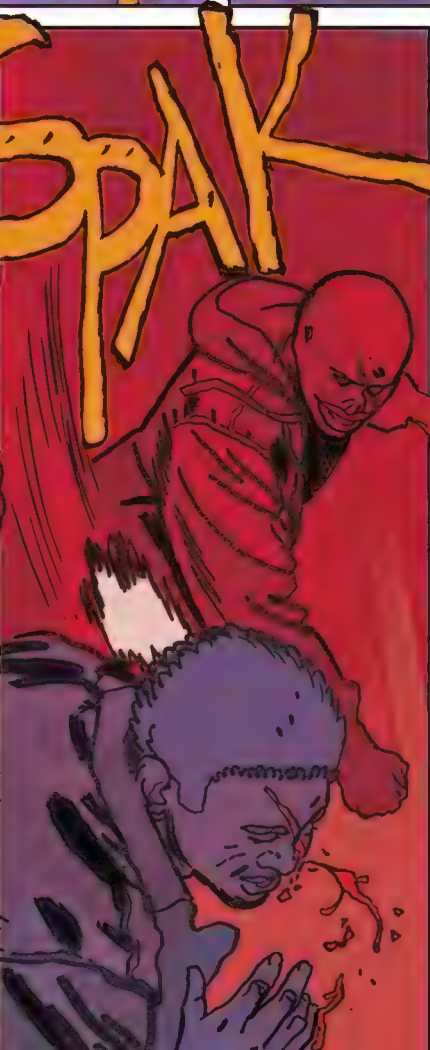








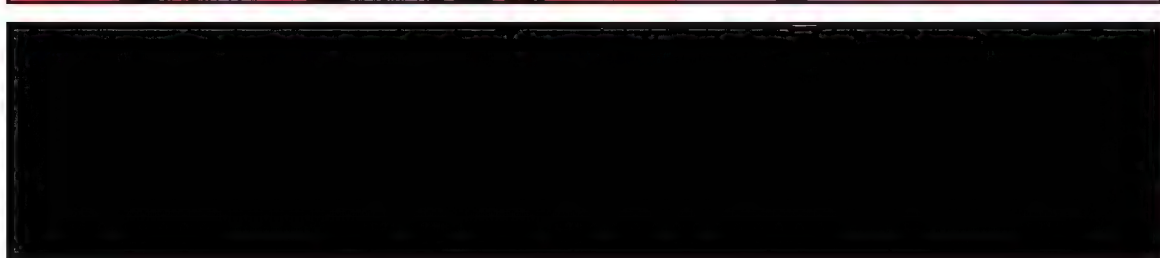
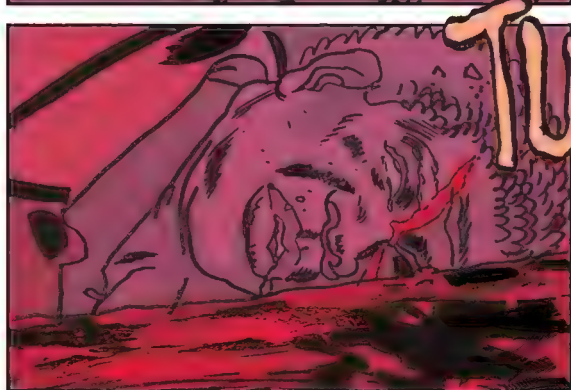
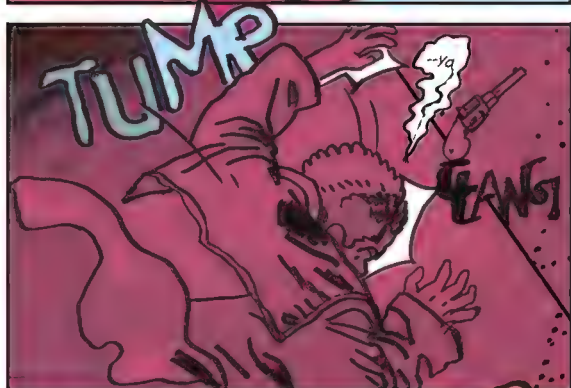


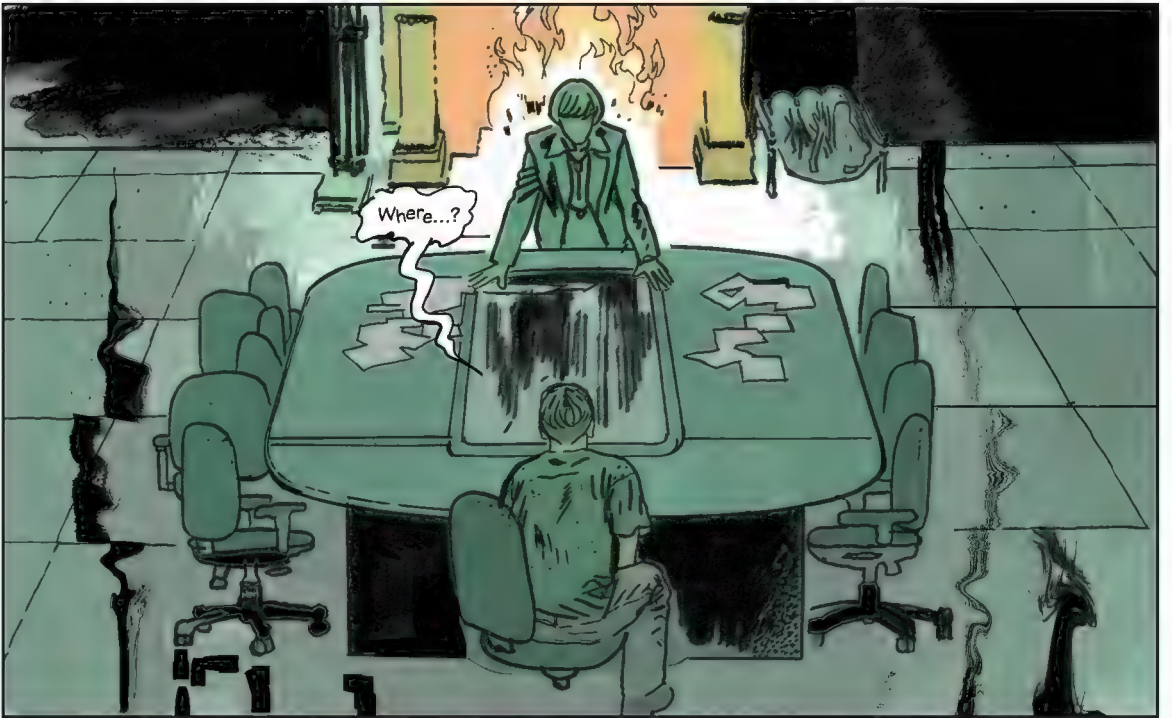






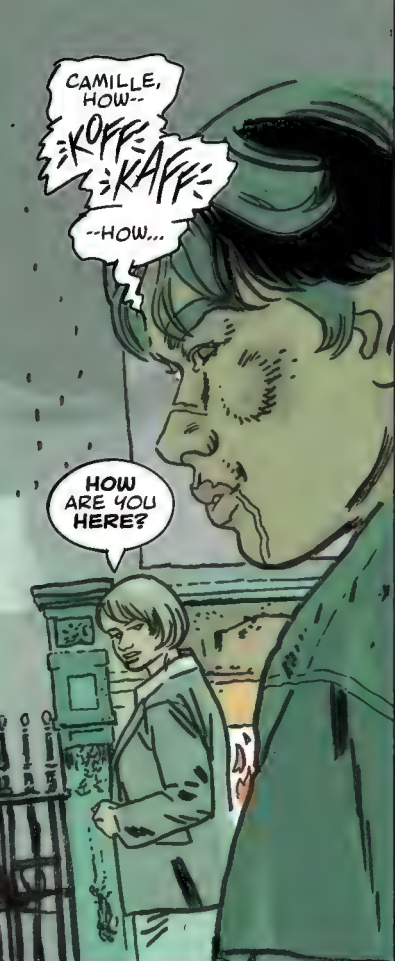
**BANG**





HE  
DIDN'T  
BEAT ALL  
THE BRAINS  
OUT OF  
YOU.





CAMILLE,  
HOW--

**KOFF**  
**KAFF**

--HOW...

HOW  
ARE YOU  
HERE?



Well,  
IF I'M BEING  
HONEST, SETH,  
YOU MADE IT MORE  
DIFFICULT THAN  
IT NEEDED  
TO BE.

I WOULD  
HAVE  
SAVED THE  
CONVERSATION  
WITH OUR OLD  
FRIEND THE  
NURSERY  
RHYME KILLER  
FOR ITS OWN  
BOOK. THAT  
WOULD HAVE  
PRINTED  
MONEY.



**OH.**

AND THAT BIT  
ABOUT TRYING TO  
KILL YOUR FRIEND?  
What's her name? BEA?  
KUDOS ON MY VOICE IN  
THAT. IT REALLY DID  
SOUND LIKE ME. THAT  
ASIDE, I ALMOST  
WANTED TO DO THAT  
CHAPTER BUT...

...HAVE  
TO KEEP  
THIS ALL  
A BIT  
NEATER.  
BUT...

--WE'LL  
FIGURE  
THAT OUT  
IN DUE TIME.  
MAYBE IN THE  
NEXT BOOK.



"NEXT  
BOOK?"

**KOFF**  
**KAFF**

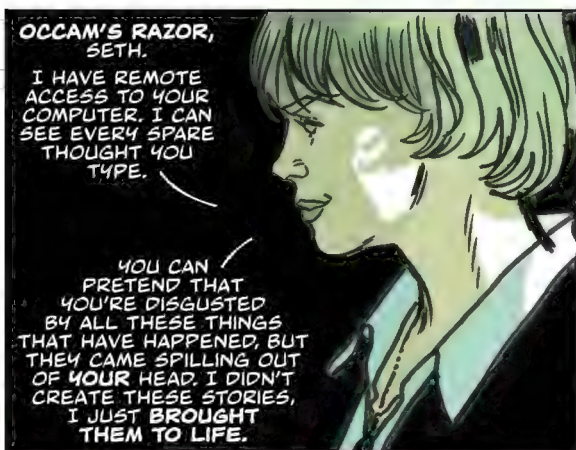
YOU  
DON'T--



YOU...?

WHO ELSE  
COULD? YOU  
WOULDN'T GIVE  
US THE CONTENT  
WE NEEDED,  
SETH.

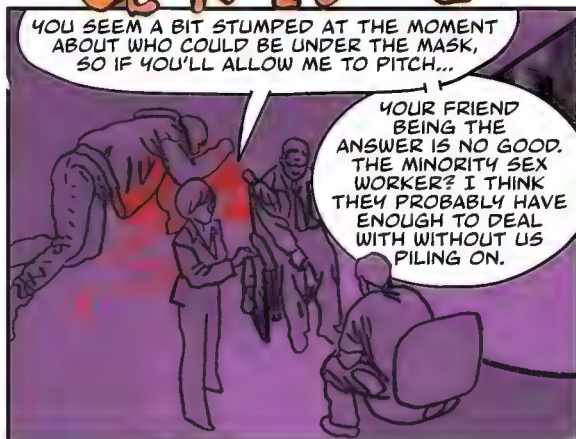
So,  
I DID  
IT FOR  
YOU.







THERE.  
IF THAT'S  
SETTLED,  
MAYBE WE  
COULD GET  
BACK TO  
WORK?



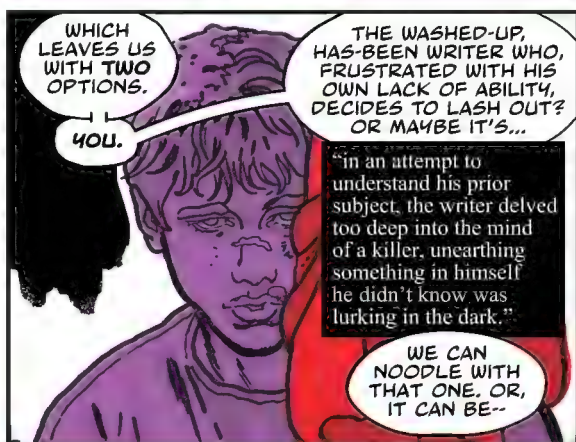
YOU SEEM A BIT STUMPED AT THE MOMENT  
ABOUT WHO COULD BE UNDER THE MASK,  
SO IF YOU'LL ALLOW ME TO PITCH...

YOUR FRIEND  
BEING THE  
ANSWER IS NO GOOD.  
THE MINORITY SEX  
WORKER? I THINK  
THEY PROBABLY HAVE  
ENOUGH TO DEAL  
WITH WITHOUT US  
PILING ON.



I DID CONSIDER  
YOUR SISTER, BUT  
THAT FELT A LITTLE  
TOO CLOSE TO  
HOME, AND OUT OF  
LEFT FIELD IN A WAY  
THAT WOULDN'T PLAY.  
WHAT'S THE MOTIVE?  
PLUS THERE'S HER  
BOY TO THINK ABOUT.  
SAMUEL, RIGHT?

LEST YOU  
THINK I DIDN'T  
CONSIDER MYSELF--  
I DID. OUR FOCUS  
GROUP HATED THAT  
EVEN MORE THAN  
HAVING IT BE THAT  
OVERZEALOUS  
MODERATOR AT YOUR  
BOOK SIGNING.



WHICH  
LEAVES US  
WITH TWO  
OPTIONS.

I  
YOU.

THE WASHED-UP,  
HAS-BEEN WRITER WHO,  
FRUSTRATED WITH HIS  
OWN LACK OF ABILITY,  
DECIDES TO LASH OUT?  
OR MAYBE IT'S...

"in an attempt to  
understand his prior  
subject, the writer delved  
too deep into the mind  
of a killer, unearthing  
something in himself  
he didn't know was  
lurking in the dark."

WE CAN  
NOODLE WITH  
THAT ONE. OR,  
IT CAN BE--

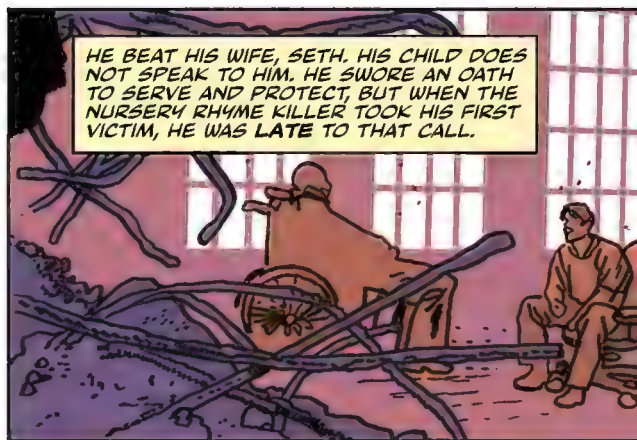


--HIM--

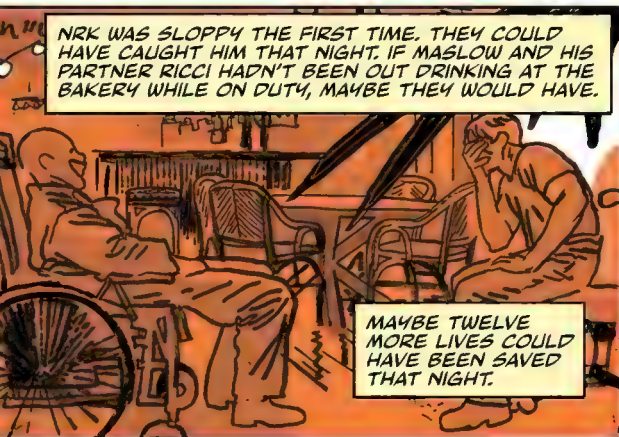
HE'S  
NOT A  
GOOD MAN,  
SETH--



--I WOULD TELL YOU TO CHECK HIS RECORD, BUT HE'S A POLICE OFFICER. THEY DO THEIR DUE DILIGENCE TO MAKE SURE THERE IS NOTHING TO CHECK.

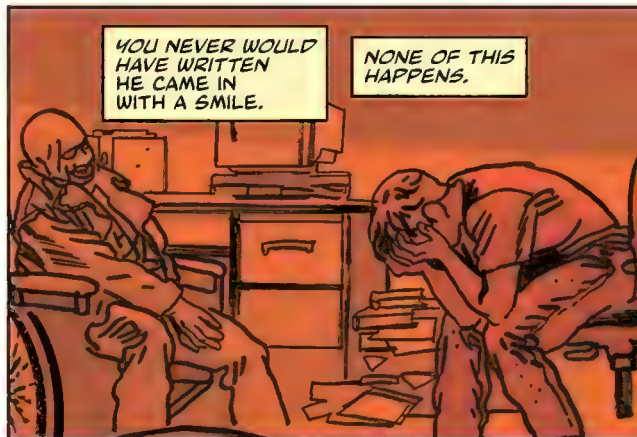


HE BEAT HIS WIFE, SETH. HIS CHILD DOES NOT SPEAK TO HIM. HE SWORE AN OATH TO SERVE AND PROTECT, BUT WHEN THE NURSERY RHYME KILLER TOOK HIS FIRST VICTIM, HE WAS LATE TO THAT CALL.



NRK WAS SLOPPY THE FIRST TIME. THEY COULD HAVE CAUGHT HIM THAT NIGHT. IF MASLOW AND HIS PARTNER RICCI HADN'T BEEN OUT DRINKING AT THE BAKERY WHILE ON DUTY, MAYBE THEY WOULD HAVE.

MAYBE TWELVE MORE LIVES COULD HAVE BEEN SAVED THAT NIGHT.



YOU NEVER WOULD HAVE WRITTEN HE CAME IN WITH A SMILE.

NONE OF THIS HAPPENS.



IS ANY OF THAT TRUE?



DOES IT MATTER?



THE GOOD DOESN'T WASH OUT THE BAD, ANY MORE THAN THE BAD WASHES OUT THE GOOD.



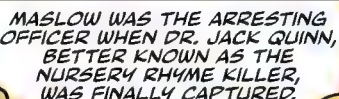
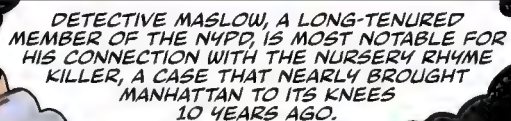
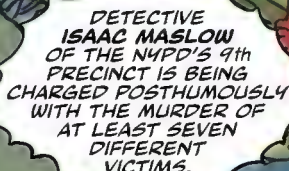
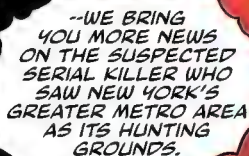
SO I'LL ASK YOU AGAIN--

--HOW DOES  
THIS END?





## AFTERWORD



MANY CREDIT THE ARREST TO THE WORK OF WRITER **SETH HOLMS**, WHOSE TRUE CRIME BEST-SELLER, HE CAME IN WITH A SMILE BROUGHT CRUCIAL EVIDENCE TO LIGHT.



IRONIC THAT DETECTIVE MASLOW'S UNDOING WOULD BE THE SAME THING THAT HELPED BRING HIM HIS GREATEST ACCOLADE ALL THOSE YEARS AGO.



DETECTIVE MASLOW IS SURVIVED BY HIS DAUGHTER ROSE. SHE COULD NOT BE REACHED FOR COMMENT AT THIS TIME.



THANKS SO MUCH FOR COMING OUT AND WAITING IN THIS LINE...



WHO CAN I MAKE THIS OUT TO?

CECILIA. CECILIA BENTLY.

YOU GOT IT, CECILIA.



THANKS SO MUCH FOR PICKING UP THE BOOK!

I HOPE YOU LIKE

**The  
END.**

VELVET DEADLY CLASS THE FUSE  
LAZARUS EAST OF WEST I KILL GIANTS  
THE WALKING DEAD I HATE FAIRYLAND  
KING CITY SEX CRIMINALS  
COPPERHEAD  
THE HUMANS RATQUEENS

SOUTHERN BASTARDS SPAWN ORIGINS THE WICKED • THE DIVINE  
MONSTRESS CHEW SPREAD  
NOWHERE MEN

HOWTOONS THEY'RE NOT LIKE US SUNSTONE MANIFEST DESTINY

DESCENDER PAPER GIRLS

OCTOPUS PIE WYCHES SHUTTER

TOKYO GHOST THE MANHATTAN PROJECTS BITCH PLANET

SAGA CHRONONAUTS WAYWARD TREES  
THE AUTUMNLANDS

CRIMINAL LOW

REVIVAL NAILBITER

CAMP MIDNIGHT

RUMBLE ODDLY NORMAL

HINGES

BLACK SCIENCE

PRETTY DEADLY

THE FADE OUT

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# AUGUST AT IMAGE



*Escape*'s animal filter on a slightly fictionalised World War II is sure to lead to easy comparisons, but Rick Remender (*Deadly Class*, *The Seasons*) and Daniel Acuña's (*Capitan America: Black Panther*) new title is more classic European-period noir. *Blacksad* meets classic war movie than *Maus*. Acuña is one of my favourite working artists, and he creates something vividly period in its painterly mood, and Remender hits the themes of families, failings and the fight against fascism. Timely and thrilling.



The Universal Monsters range reaches *The Invisible Man*, with a take on monstrous Professor Griffin. Dani (*The Low, Low Woods*) is another artist I adore – she pushes her style to be less hyper-grindhouse towards a John Paul Leon-stylised minimalism. James Tynion's (*Exquisite Corpses*) sparse narration drills down on perception, being perceived, and puts us inside Griffin's deeply uncomfortable perspective. This makes the potential of the Invisible Man as a story clear to see.



With *Criminal* coming to Amazon, showrun by Ed Brubaker, it's the perfect time for a reminder of where it all came from. Ed and Season 1's *Criminal* Volume *The Knives*, is a story about a comic creator whose book is adapted, and he ends up in a writing room and – wait, Ed, is this meta? Well, no – but it does understand that all Hollywood stories are crime stories. This is scurrilous, playful. *The Knives* is some of the best *Criminal*, and *Criminal* is as good as crime comics get.



I haven't been able to get an advance copy of Mário Freitas and Lucas Pereira's *The Man Who Dreamt The Impossible*, but it sounds fascinating, imagining a timeline where Kirby lived longer. It is – and I quote – “A fictionalized tribute to Jack Kirby, to the men who better took care of his work, and to others who suffered the same creative and editorial constraints throughout their careers.”



Talking about Kirby's influence, the lysergic-toybox that is Tom Scoli has a whole trade of new stuff out. He's been delighting me since *Godlands*, and while his most recent work has been (excellent) licensed material, this volume (and I think this one deserves all caps) *SPACE OPERA XANADAX ACROSS THE UNKNOWN DIMENSIONS OF THE GALAXY* is a welcome return to his own berserk self. Heroic, anti-heroic and plain villainous space opera converge to burst at comic power. Strong.

Kieron Gillen writes *The Power Fantasy*

CHRISSY WILLIAMS • LAUREN KNIGHT • SOFIE DODGSON • BECCA CAREY

# Golden Rage

MOTHER  
KNOWS  
BEST

AVAILABLE  
NOW

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# IF THEY FIGHT, EVERYBODY LOSES.

Kieron Gillen  
Caspar Wijngaard  
Clayton Cowles  
Rian Hughes

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# OUT NOW





# WHAT'S THE FURTHEST PLACE FROM HERE?



BOSS AND  
ROSENBERG  
WITH OTSMANE-ELHAOU

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# WE'RE TAKING EVERYONE DOWN WITH US

From brilliant artist **Stefano Landini** (*Prodigy* / *Hellblazer*) and okay writer **Matthew Rosenberg** (*What's The Furthest Place From Here?*) comes a story about ~~mad science superpies~~ ~~regret~~ family **revenge**.

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LANDINI  
42



RATED **M** (MATURE) COVER A

ISSUE 06

COVER A | TYLER BOSS



